

Hans Demeulenaere

Oostende (Be), 1974

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Incomplete Neighbor, Raffaella Crispino & Hans Demeulenaere

The Petach Tikva Museum of Art created an opportunity to bring the worlds of music and visual art together through the establishment of an orchestra of its own – The Petach Tikva Museum Orchestra. Like neighbors behind walls, who are not seen but whose actions are well heard, the artists, initiated a dialogue with the Museum Orchestra and communicated with them indirectly in a format called *discourse*, with the aim of prompting original modes of orchestral renditions. Their interaction with the musicians and with the museum space took on different forms, which led to the creation of the featured works in the exhibition.

In classical music, the term *incomplete neighbor tone* denotes a tone that is not explicitly written, but its presence exists in our imagination, understood, and felt from the context of the entire musical phrase. This gap between the absent and the present, the visual and the auditory, activates our imagination and senses, and is at the core of the exhibition; bridging it calls for multiple interpretations, points of convergence, and anchors.



Libretto, Raffaella Crispino & Hans Demeulenaere (2023), fabric and silkscreen ink
Ogni Giorno, Raffaella Crispino (2023), vinyl

installation view *Incomplete Neighbor*, Petach Tikva Museum of Art, Tel Aviv (IL)

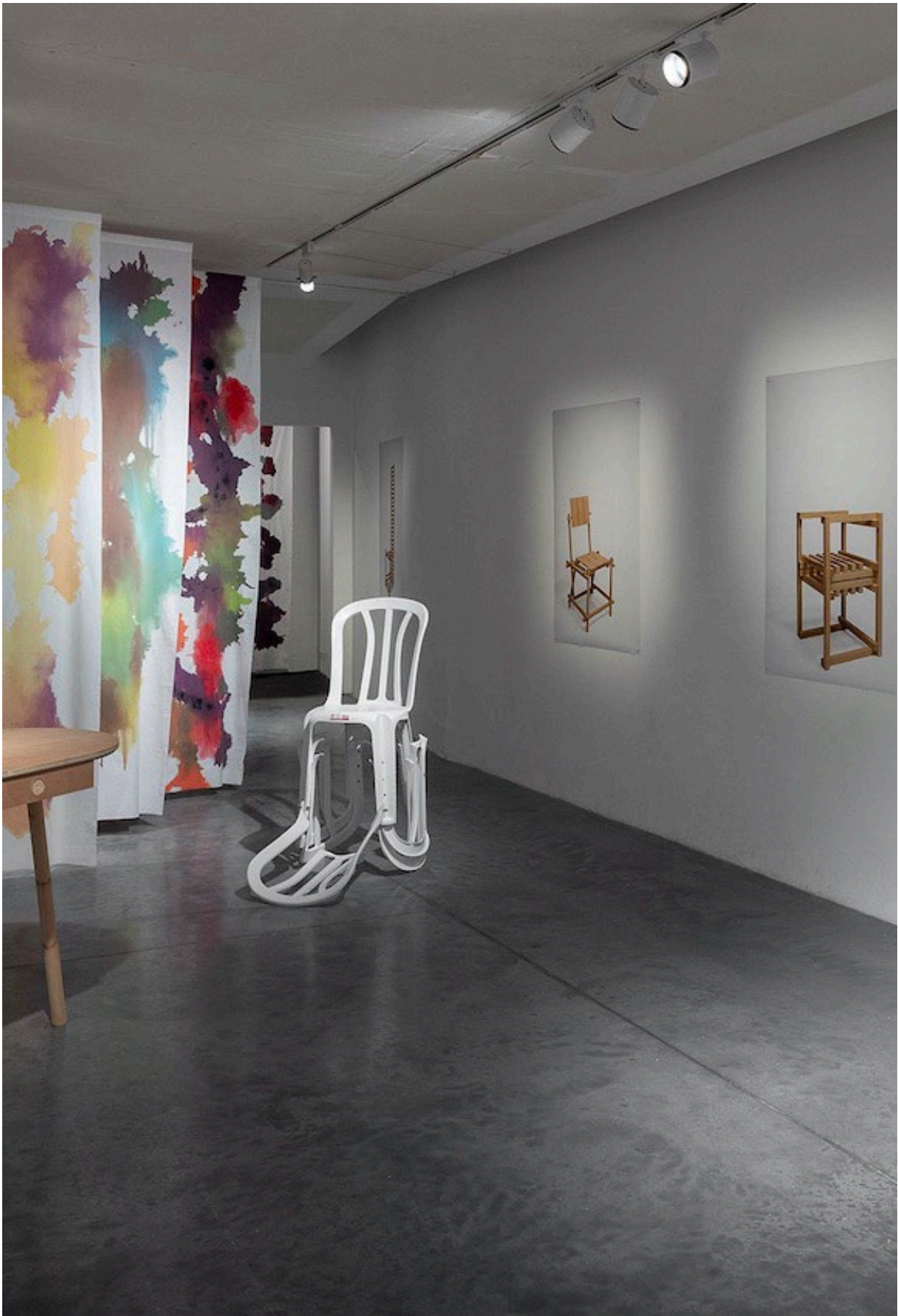
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Libretto, Raffaella Crispino & Hans Demeulenaere (2023), fabric and silkscreen ink

Prototypes, Hans Demeulenaere (2023), 5 digital prints

Prototypes, Hans Demeulenaere & students of the Bezalel Academy of Arts and Design, Jerusalem (2023), mixed media

installation view *Incomplete Neighbor*, Petach Tikva Museum of Art, Tel Aviv (IL)





Prototypes, Hans Demeulenaere (2023), 5 digital prints
Teaching Emotions, Raffaella Crispino (2023), wood, stickers and Ipad
installation view *Incomplete Neighbor*, Petach Tikva Museum of Art, Tel Aviv (IL)

(next page)
Rulers, Hans Demeulenaere (2023), mdf and rope
Prototypes, Hans Demeulenaere & students of the Bezalel Academy of Arts and Design, Jerusalem (2023), mixed media
installation view *Incomplete Neighbor*, Petach Tikva Museum of Art, Tel Aviv (IL)



I would love to be a painter, Raffaella Crispino & Hans Demeulenaere (2021), video, colour, no sound (10' 00")

This video is a recording of a conversation in sign language between a man and a woman. You are looking into the window of an apartment across the street. The relationship between the two people is unclear, but you can see from their proximity and body language that they're having an intimate conversation.

The text that appears on the screen could be a transcription of their conversation, but it could also be the musings of the artists making the recording. The text describes the longing to be a painter, to have a brushstroke that makes an artist recognizable through a gesture. It describes the struggles of being a conceptual artist and the loneliness of trying to communicate without ever being certain that you're being understood.



A Room with a voice, Hans Demeulenaere (2023), video, colour, sound (6' 44'')



A Room with a voice, Hans Demeulenaere (2023), video, colour, sound (6' 44'')

Two cellists, a clarinetist, and a violinist choose a space in the Petach Tikva Museum of Art, listen to the sounds that are present, and improvise something that suited the location. As documentation, each musician made a video of their performance, the music piece was written as a score, and the location they played was marked on a floor plan.

Afterwards, the scores were sung by a male bass and a female soprano in the studio of Demeulenaere. The voice often can't sing the same notes as the instruments, so the pieces had to be interpreted. The music was further affected by the space because each location had its own sound.

The publication *Incomplete Neighbor* was made as an artist-book for this exhibition, and published by Onomatopee, Eindhoven (NL)
(photography by The Book Photographer)







TAMAR

Violoncello *tremolo*

Study Museum

The bottom page of the book is pink and contains a floor plan diagram. The diagram shows a central shaded rectangular area, possibly representing a museum or study. The floor plan includes various rooms, corridors, and a staircase. Arrows point to specific areas on the plan. In the bottom right corner, there is a legend with a square icon labeled 'Study' and a square icon labeled 'Museum'. The top left of the page features the title 'TAMAR' and musical notation for a cello part with a tremolo effect.

Het Kabinet van de Conservator // The Studio of the Artist, Johan Van Geluwe & Hans Demeulenaere

Johan Van Geluwe (Waregem, 1929-2020) was a collector, a *materialist of the worthless*. He lived in and among his collection of objects and artifacts. His work grew from that collection and each thing also acquired a meaning. Perhaps collecting is inherent to being an artist.

The installation *Het Kabinet van de Conservator* is presented in dialogue with *The Studio of the Artist*. In this way a mirror and a reflection of both practices are visual. Each of these assemblages (or spatial collages) was composed with what was available in studio of the artist.



installation view *Het Kabinet van de Conservator // The Studio of the Artist*, Be-Part extra muros, Waregem (Be)



installation view *Het Kabinet van de Conservator* // *The Studio of the Artist*, Be-Part extra muros, Waregem (Be)



installation view *Het Kabinet van de Conservator* // *The Studio of the Artist*, Be-Part extra muros, Waregem (Be)

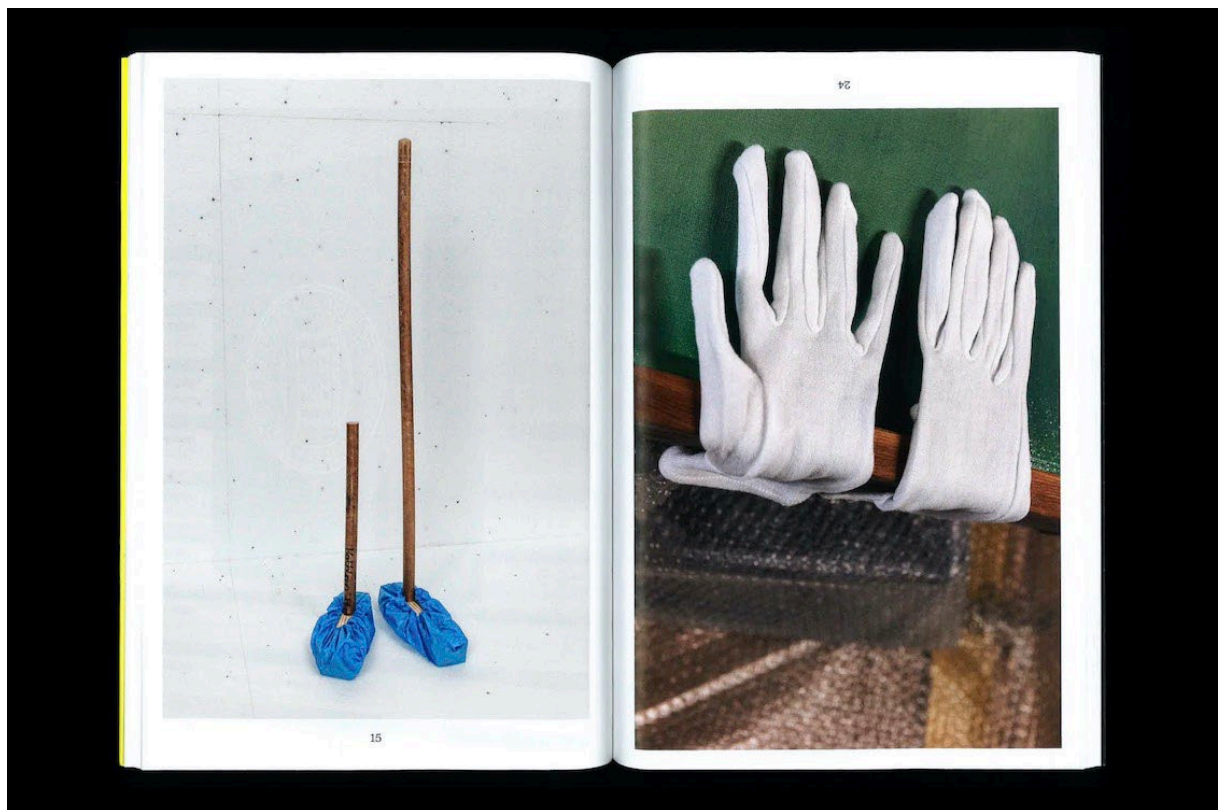
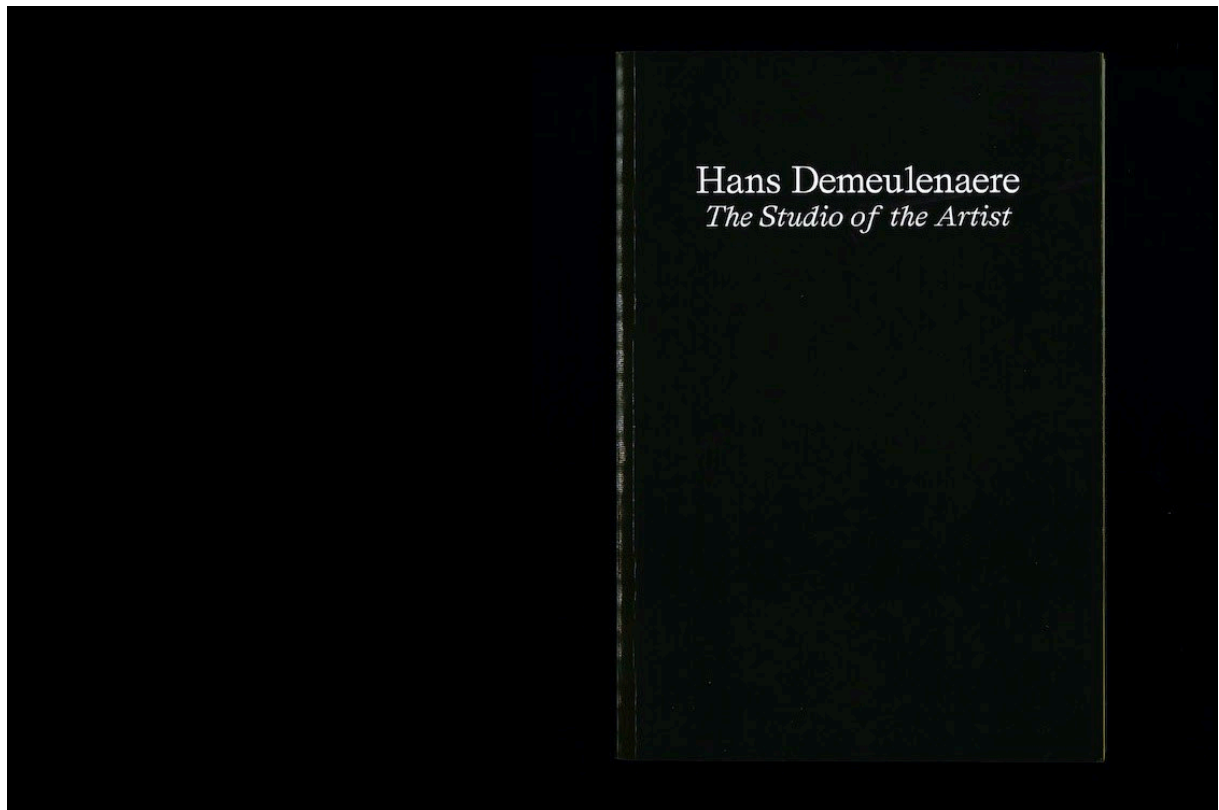


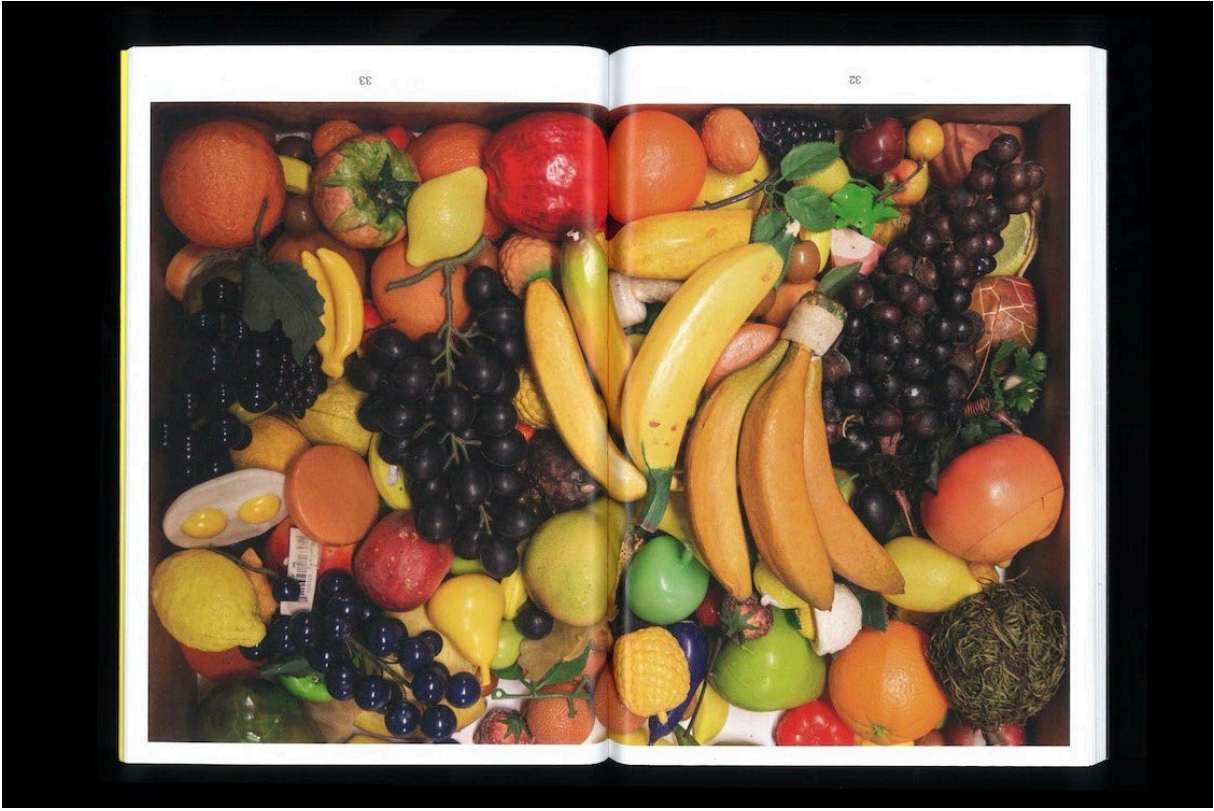
installation view *Het Kabinet van de Conservator* // *The Studio of the Artist*, Be-Part extra muros, Waregem (Be)



installation view *Het Kabinet van de Conservator* // *The Studio of the Artist*, Be-Part extra muros, Waregem (Be)

At the same time, the publication *Het Kabinet van de Conservator // The Studio of the Artist* was presented, that explores the boundary between making research explicit and documenting an artistic practice. The dialogue between the artists is visualized and interpreted through a fictional conversation.







A Chair and the Air We Share, Hans Demeulenaere & Juan Pablo Plazas (2022), mixed media

installation view *Quartet*, Poortersloge, Bruges (Be)



chair ... share, Hans Demeulenaere & Juan Pablo Plazas (2022), silk print
At the occasion of the exhibition *Quartet* a series of 30 different silk prints is made.
Each print contains a unique combination of patterned dots and words that rhymes with air,
and is a unique work.



eclair ... dare, Hans Demeulenaere & Juan Pablo Plazas (2022), silk print
At the occasion of the exhibition *Quartet* a series of 30 different silk prints is made.
Each print contains a unique combination of patterned dots and words that rhymes with air,
and is a unique work.



The Unexplained Presence of Objects, Hans Demeulenaere & Marc Nagtzaam (2021), mixed media

installation view *One way or another – 10 year Posture Editions*, SMAK, Ghent (Be)

The exhibition *One way or another* was a selection of work by the 42 artists with whom Posture Editions have made a book over the past 10 years.

Doppelganger, Hans Demeulenaere

with Raffaella Crispino, Emi Kodama, Ine Meganck, Leroy Meyer, Samyra Moumouh, Marc Nagtzaam, Bas van den Hurk, Jochem van Laarhoven, Kris Van Dessel, Dimitri Vangrunderbeek, Klaas Vanhee and Karel Verhoeven.



It is part XXII of an ensemble, and this ensemble is no longer necessarily ~~ceremonial~~ present,
Hans Demeulenaere, Bas van den Hurk & Jochem van Laarhoven (2021), mixed media

Autoprogettazione, Hans Demeulenaere (2021), wood, plywood, pencils, rope

installation view *Doppelganger*, De Garage, Mechelen (Be)



Glory, Hans Demeulenaere (2021), wood, paint, metal, basketball

Spatial Gestures, Hans Demeulenaere & Dimitri Vangrunderbeek (2021), mixed media

It is part XXII of an ensemble, and this ensemble is no longer necessarily ceremonial-present,
Hans Demeulenaere, Bas van den Hurk & Jochem van Laarhoven (2021), mixed media

installation view *Doppelgänger*, De Garage, Mechelen (Be)



Shiro Kuramata/ Armchair with Drawers/ 1967/ No Matter The Perceptible,
Hans Demeulenaere & Samyra Moumouh (2021), MDF, varnish

The Unexplained Presence of Objects, Hans Demeulenaere & Marc Nagtzaam (2021), mixed media

Kotatsu, Hans Demeulenaere, Emi Kodama & Ine Meganck (2013), colour prints A1

installation view *Doppelgänger,* De Garage, Mechelen (Be)



Three Circles Reflecting the Room, Hans Demeulenaere (2013), glass, mirrors

Nils Holger Moormann/Bookinist/2007/ Nice Work If You Can Get It, Hans Demeulenaere & Samyra Moumouh (2021), mixed media

Kotatsu, Hans Demeulenaere, Emi Kodama & Ine Meganck (2013), colour prints A1

Joy, Hans Demeulenaere (2021), mixed media

installation view *Doppelganger*, De Garage, Mechelen (Be)



Hi-Hat, Hans Demeulenaere (2021), mixed media

The Reflection of the Curator, Hans Demeulenaere (2009), photoprint, glass, plywood



I would love to be a painter, Hans Demeulenaere & Raffaella Crispino (2021), video



The Essential And Many More,
Hans Demeulenaere & Klaas Vanhee & Karel Verhoeven (2021), mixed media

installation view *Doppelganger*, De Garage, Mechelen (Be)



Diese Fluidität und Kontinuität der Raumlichkeit, Dimitri Vangrunderbeek (2021), cotton textile, pigment, wax

A Particular View on Mies and Kolbe Through the Eyes of Johnson,
Hans Demeulenaere (2021), wood, glass, printed plastic foil

installation view *Soft Fold*, Fred&Ferry Gallery, Antwerp (Be)



Joy (gold), Hans Demeulenaere (2021), wood, gold leaf

Einfach Komplex, Hans Demeulenaere (2021), plaster, wood, pigment

installation view *Soft Fold*, Fred&Ferry Gallery, Antwerp (Be)

Sylvette & Promenade (circulaire), Hans Demeulenaere & Dimitri Vangrunderbeek

part of the collaboration and research *Poetic Gestures*, a long-term collaboration and research in which the basic is an interest in building a tension between the two-dimensional and the spatiality, as a duality between the two.



Sylvette, Hans Demeulenaere & Dimitri Vangrunderbeek (2020), video 4:45 min
Promenade (circulaire) (detail), Hans Demeulenaere & Dimitri Vangrunderbeek (2020), several prints on A4

Installation views *objets trouvés – verloren voorwerpen*, Hans Demeulenaere & Dimitri Vangrunderbeek, private space, Bruges (Be)

The video *Sylvette* is a recording of the visit to the concrete sculpture *Sylvette* (1970) by Carl Nesjar - after a design by Pablo Picasso - in Rotterdam. The referential value of the sculpture lies on the one hand there was originally a two-dimensional work (a gouache by Picasso) that has become a spatial object with a few folds, and on the other in the material and the process according to which the concrete sculpture was made. The conversation, observations and movements surrounding the sculpture resulted in this video.

This visit prompted a period of in-depth conversation *Promenade (circulaire)* of nearly four months via email only. A dialogue was created by each responding in turn to the input from the previous one by forwarding one or more new images with a brief reflection of the contribution. The dialogue sometimes evolved in content close to the sculpture *Sylvette*, sometimes distant, without coming to a specific conclusion.

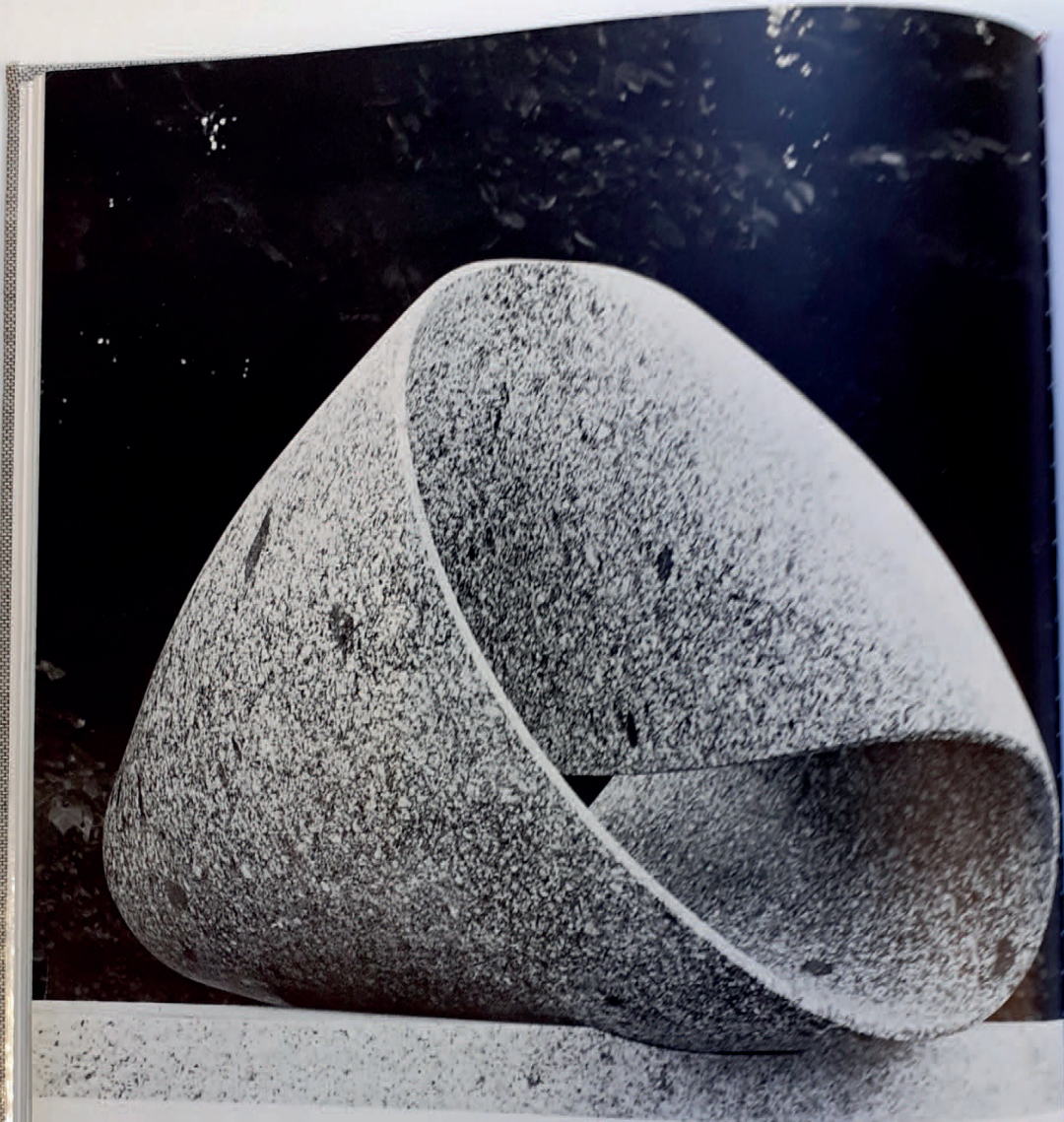
Promenade (circulaire) (detail: three contributions of the series), Hans Demeulenaere & Dimitri Vangrunderbeek (2020), several prints on A4



Ik heb een specifiek aspect uit je laatste beeldenreeks gehaald. De constructie rondom de kolom zonder einde viel me op. De kolom in aanbouw en de constructie rondom de kolom leek wel als een geheel. Dat deed me denken aan werk van Didier Vermeiren met afgietsels van sokkels. Vermeiren is zelf trouwens een grote fan van Brancusi. De werken waar de mal als een sculpturale entiteit op de sokkel ligt. Dus een situatie waar een vorm en de constructie-elementen om die vorm te realiseren samenkomen als een sculpturaal geheel.



Dit is misschien een atypisch beeld (geen directe artistieke of architecturale referentie alvast) in de reeks die we tot nu toe naar elkaar hebben gestuurd, maar ik kies meestal intuïtief mijn beelden. Deze situatie kwam ik twee jaar geleden toevallig tegen in Berlijn, op mijn wandeling daar door de stad. Het is niet zo eenvoudig om dit beeld te verantwoorden als reëliek op het werk van Didier Vermeiren. Maar zoals jij beschreef hoe constructie en vorm samen één geheel vormen... dan lijkt dit beeld me wel relevant.



endless ribbon, 1935-53
granite, 59 × 39½ × 47¼ in. (150 × 100 × 120 cm)
musée national d'art moderne, paris

Logischerwijze kwam ik op dit werk. De fantastische eindeloze kronkel van Max Bill. Eén vouw, super glad en daardoor vol van lichtspel, en op de koop toe 'eindeloos'. Modernisme ten top. Ik zie graag die lichte uitholling in de sokkel om het object te stabiliseren, en de kleine overkraging om de dynamiek er toch in te laten.

Cornerspace – Cornerplace, Hans Demeulenaere & Dimitri Vangrunderbeek
part of the collaboration and research *Poetic Gestures*, a long-term collaboration and research in which the basic is an interest in building a tension between the two-dimensional and the spatiality, as a duality between the two.



My Studiospace as a Sculptural Entity (detail), Dimitri Vangrunderbeek (2020), mixed media

Installation views *Cornerspace – Cornerplace*, Hans Demeulenaere & Dimitri Vangrunderbeek, CC De Schakel, Waregem (Be)

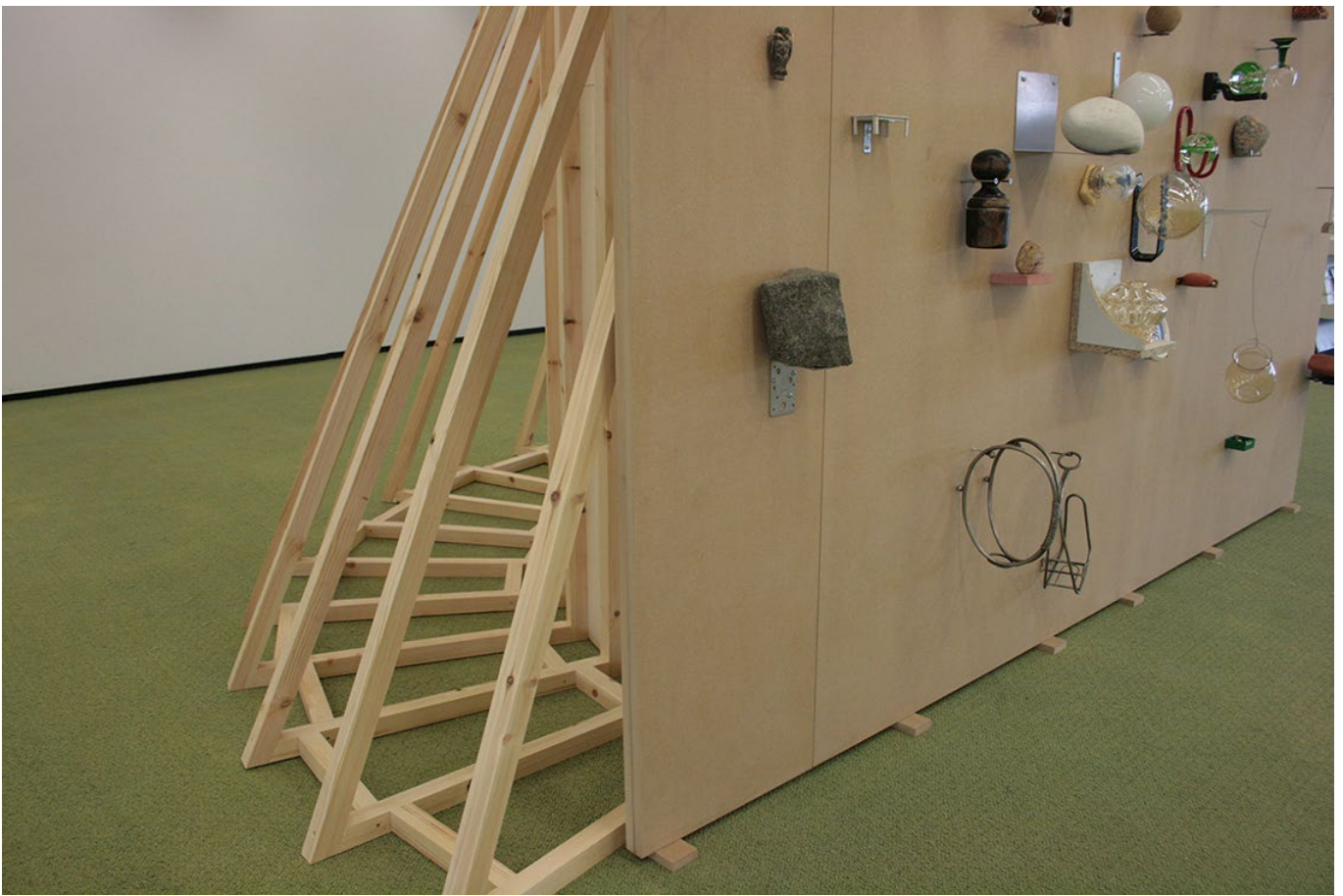
This exhibition was created by passing on a series of objects to each other, the only limitation was that the sculpture is based on a corner space, a corner sculpture.



My Studiospace as a Sculptural Entity, Dimitri Vangrunderbeek (2020), mixed media



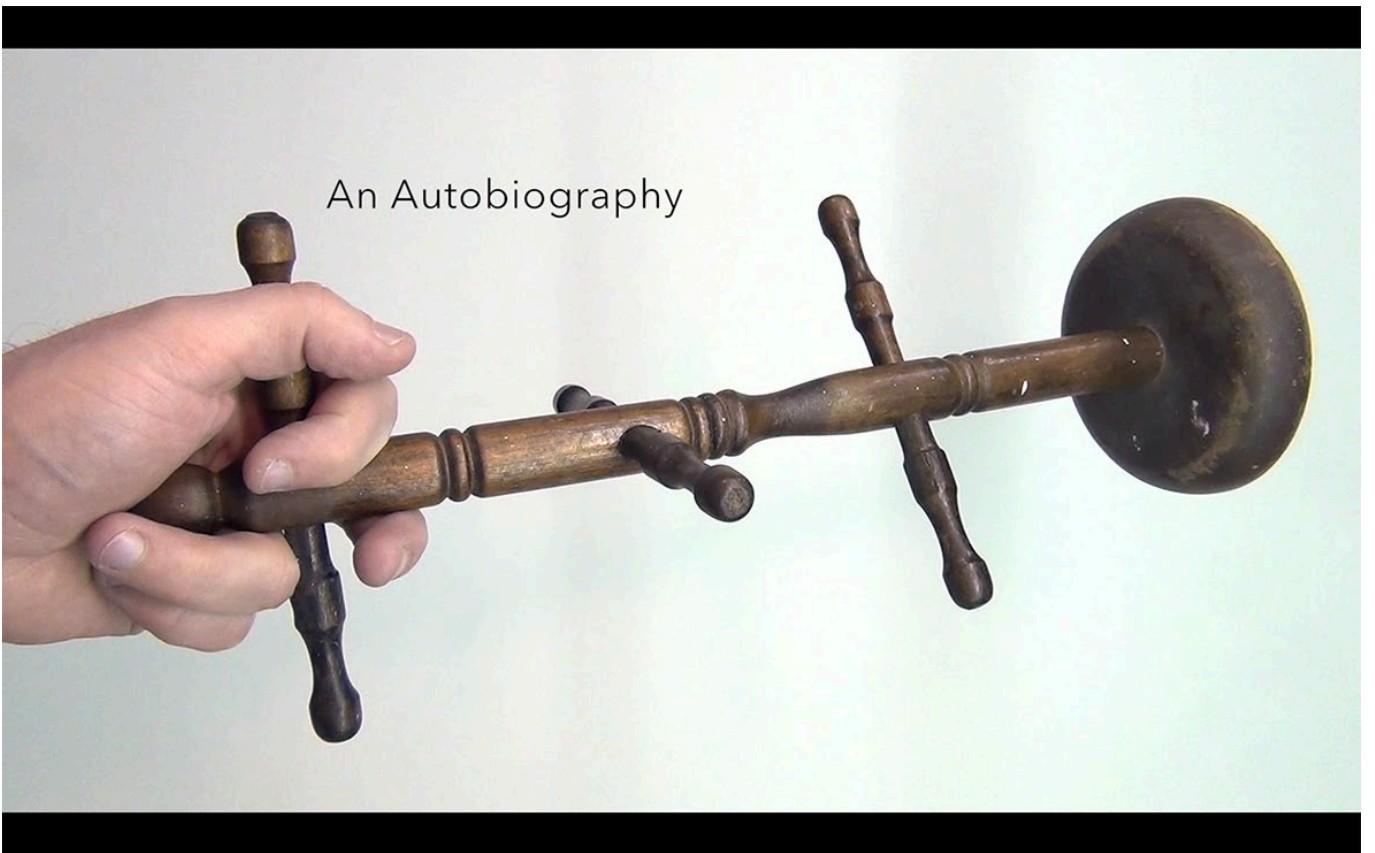
My Studiospace as a Sculptural Entity, Dimitri Vangrunderbeek (2020), mixed media



Niets Is (On)mogelijk, Niets Is (On)eindig (detail), Hans Demeulenaere (2018), mixed media



The Line, the Cross and the Curve (still), Hans Demeulenaere (2020), video 21:10 min



The Line, the Cross and the Curve (still), Hans Demeulenaere (2020), video 21:10 min



Ringa Linga, Hans Demeulenaere (2019), mixed media

installation view *Never Relaxed, Never Relaxed, Never Relaxed*, Gallerie EL, Welle (Be)



Ringa Linga (detail), Hans Demeulenaere (2019), mixed media



Orange Skies, Carnivals and Cotton Candy, Hans Demeulenaere (2019), mixed media
installation view *Never Relaxed, Never Relaxed, Never Relaxed*, Gallerie EL, Welle (Be)



Orange Skies, Carnivals and Cotton Candy (detail), Hans Demeulenaere (2019), mixed media



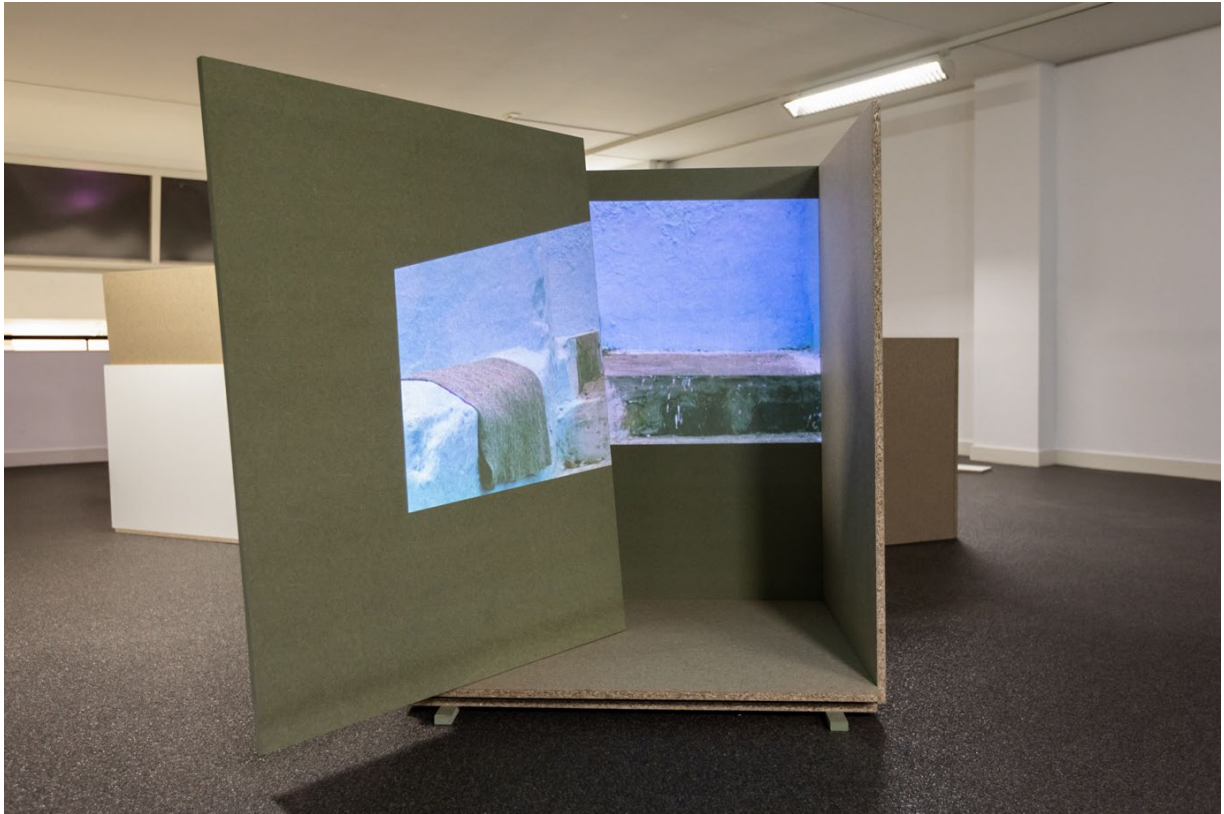
An Idiot's End (detail), Hans Demeulenaere, a serie of 27 silkscreen prints
edition of 5



An Idiot's End (detail), Hans Demeulenaere, a serie of 27 silkscreen prints
edition of 5



An Idiot's End (detail), Hans Demeulenaere, a serie of 27 silkscreen prints
edition of 5



There is Nothing Connected, Nothing Distinct (detail), Hans Demeulenaere & Esther Venrooy (2018), mixed media
installation view *There is Nothing Connected, Nothing Distinct*, Onomtopce, Eindhoven (NL)



There is Nothing Connected, Nothing Distinct (detail), Hans Demeulenaere & Esther Venrooy (2018), mixed media
installation view *There is Nothing Connected, Nothing Distinct*, Onomtopée, Eindhoven (NL)



Set Pieces (detail), Hans Demeulenaere & Marc Nagtzaam (2018), wood, prints and drawings

installation view Krasj 4, Ninove (Be)



Set Pieces (detail), Hans Demeulenaere & Marc Nagtzaam (2018), wood, prints and drawings

installation view Krasj 4, Ninove (Be)



Borrowed Space (detail), Hans Demeulenaere & Marc Nagtzaam (2018), wood, prints and drawings

installation view (*Als Tekens in de Ruimte*, Emergent, Veurne (Be))



Measuring Timelessness/ Insel Hombroich, Neuss, Germany, 05.05.2018, Hans Demeulenaere & Samyra Moumouh (2018), video
Straight, Tilted, Slant, Hans Demeulenaere & Samyra Moumouh (2018), furniture (edition)
HansGerade, Geneigt, Schräg, Hans Demeulenaere & Samyra Moumouh (2018), furniture (edition)

installation view (*Als*) *Tekens in de Ruimte, Emergent, Veurne (Be)*



Not Separately Either, but Often Simultaneously, Hans Demeulenaere (2018), wood and bricks

installation view (*Als*) *Tekens in de Ruimte*, Emergent, Veurne (Be)



Not Separately Either, but Often Simultaneously, Hans Demeulenaere (2018), wood and bricks



Nor Did He Achieve the Light-Fingered Brilliance of Theo, Hans Demeulenaere (2018), mixed media
installation view (*Als*) *Tekens in de Ruimte*, Emergent, Veurne (Be)



Did He Achieve the Light-Fingered Brilliance of Theo (detail), Hans Demeulenaere (2018), mixed media



Prototipo Sperimentale, Hans Demeulenaere (2017), wood, paper and textile
installation view (*Als*) *Tekens in de Ruimte*, Emergent, Veurne (Be)



Carlton, Hans Demeulenaere (2017), wood, paint and wheels

The colors of the dividers of this sculpture are based on the same colors of the 'Carlton'-bookcase of Ettore Sottsass. Each color has a double in a gray tone.



Tremor, Hans Demeulenaere (2017), stones and newspapers

A dialogue between some images of an Italian newspaper who reports of an earthquake in 2016 and a personal collection of stones.



What it Could Look Like if You Gave it Some Thought, Hans Demeulenaere (2017), mixed media

A Composition of personal objects and objects of the art-institute, all based on a form of a 'circle'.



Performance during *You make a better door than you do a window*, Hans Demeulenaere & Emi Kodama, Beursschouwburg, Brussels (Be)



Living Room (combination of different sculptures and objects), Hans Demeulenaere (2016), mixed media

Installation view *You make a better door than you do a window*, Hans Demeulenaere & Emi Kodama, Beursschouwburg, Brussels (Be)



A Variety of Ceramics, Hans Demeulenaere (2016), mixed media

This collection of ceramics objects grows -or will be combined with other objects- by every presentation since 2014, and always in combination with this brique.



A Variety of Ceramics, Bottles and a Necklace, Hans Demeulenaere & Bas van den Hurk (2015), mixed media



Aldo van Eyck / Sonsbeek Paviljoen / 19965-1966 / Kröller Müller – A small Section of a Larger Structure Considered as a Unit, Hans Demeulenaere (2015) bricks, wood



Aldo van Eyck/Sonsbeek Paviljoen/1965-1966/Kröller Müller – A small Section of a Larger Structure Considered as a Unit, Hans Demeulenaere (2015) bricks, wood

Installation view *Politics of Installation*, Hans Demeulenaere & Bas van den Hurk, P/////AKT, Amsterdam (NL)

Aldo van Eyck designed the Sonsbeek Pavilion (The Netherlands) in 1965-1966. This pavilion is turned down after the exhibition. In 2005 the same pavilion is rebuilt in the museum garden of Kröller Müller. For this exhibition in P/////AKT a part of this pavilion is reconstructed as a sculpture/scenography to dialogue with the works of Hans Demeulenaere and Bas van den Hurk.



Cabinet for a Painting, Hans Demeulenaere (2015), wood and metal

Le Corbusier made a 'cabinet for a painting' to present his watercolor paintings.



The Cover of this Book is too Far Apart, Hans Demeulenaere (2014), wood and paint

This sculpture is a combination of two coffee tables designed by Gerrit Rietveld, one based on a circle, another one based on a square.



A Great Place to Call Home, Hans Demeulenaere (2015), bricks, wood, paint, ball



A Great Place to Call Home (detail), Hans Demeulenaere (2015)



These Elements Are Usually Arranged in Order of Colors, Hans Demeulenaere (2015), mixed media



Beside, Hans Demeulenaere (2015), wood, paint, hinges and wheels

Installation view *Be ALL AND END ALL*, Hans Demeulenaere, Herman Van Ingelgem & Marc Nagtzaam (2015), Millington Marriott, London (UK)

The presentation of this show is based on an interaction of works and objects of the three artists invited. The basket and the sausage on a rope are elements of Herman Van Ingelgem, the drawing on the wall is made by Marc Nagtzaam.



Hole, Hans Demeulenaere (2015), mixed media



Hole (detail), Hans Demeulenaere (2015)

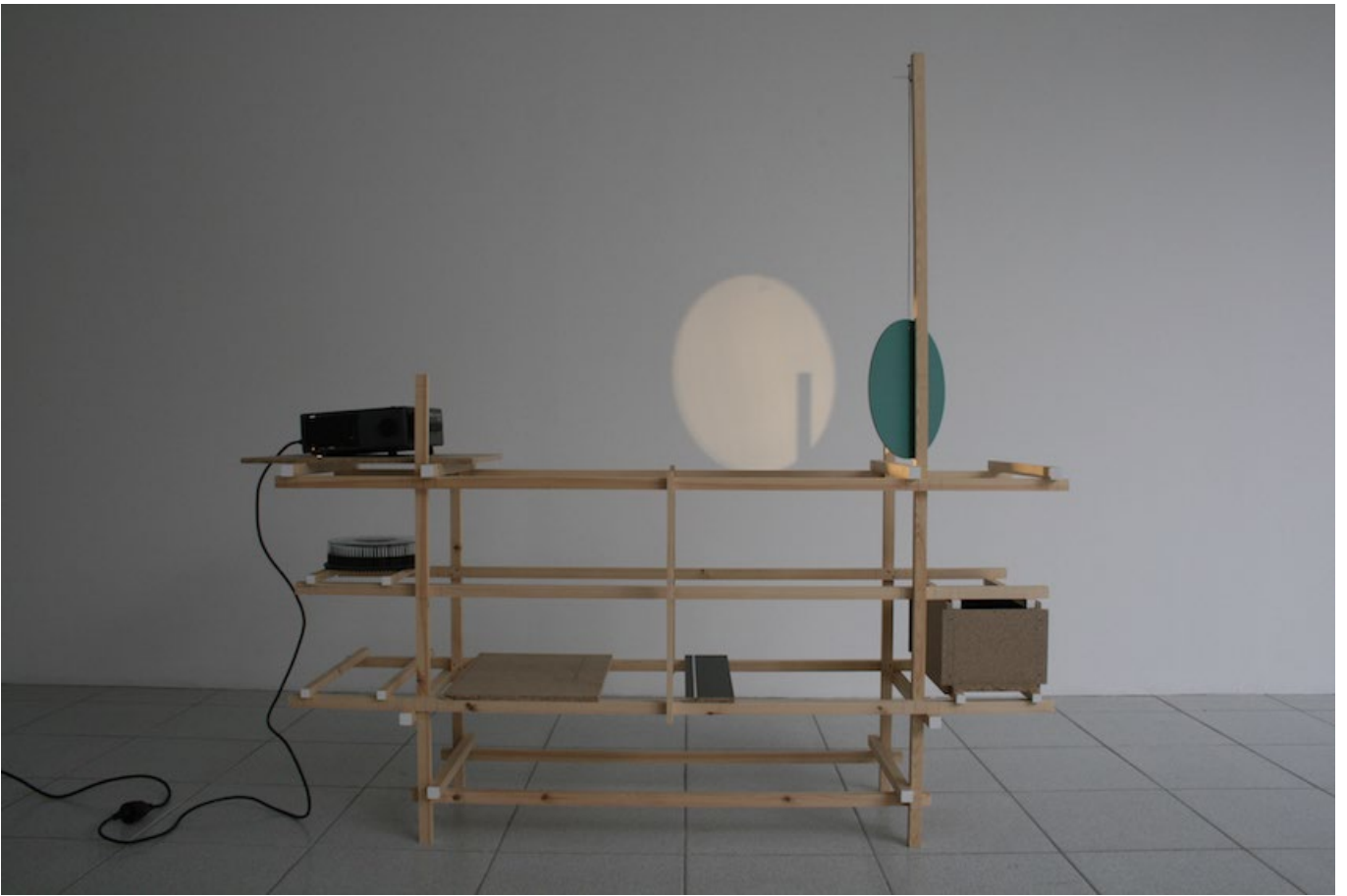
The presentation of this show is based on an interaction of works and objects of the three artists invited. The metal stand is an element of Herman Van Ingelgem, Marc Nagtzaam made the two wall drawings.



Upside Down, Gravity Still Works, Hans Demeulenaere (2014), mixed media



Bauhaus, Hans Demeulenaere (2014), wood and paint



Around, Twice, Over Again, Hans Demeulenaere (2013), wood, paint, projector, slides, mirror and rope

This work becomes, depending on the positions of the components in the installation, a performance, a sculpture or a just a piece of furniture.



Three Circles Reflecting the Room, Hans Demeulenaere (2012), glass, mirror and metal

Installation view *Some Objects, Eight Sculptures, Several Frames, One Video and a Book*, Hans Demeulenaere, Mu.ZEE, Oostende (Be)



Installation view *Some Objects, Eight Sculptures, Several Frames, One Video and a Book*, Hans Demeulenaere, Mu.ZEE, Oostende (Be)



Installation view *Some Objects, Eight Sculptures, Several Frames, One Video and a Book*, Hans Demeulenaere, Mu.ZEE, Oostende (Be)

For this exhibition a scenography of several wooden frames made a new arrangement of the space. The original space was still visible.



Me, These Objects and this Show, Hans Demeulenaere & Marc Nagtzaam (2013), mixed media

A combination of personal objects of the two artists refers to the show where the cupboard is presented.



Red and Blue, Hans Demeulenaere (2012), wood and paint



And Another Table, Hans Demeulenaere (2012), wood, paint and a table



Up/Down/Fragile, Hans Demeulenaere (2012), wood, metal, paint and mirror



A Structure for a Drawing, a Drawing of a Structure, Hans Demeulenaere & Marc Nagtzaam (2013), wood, paint, plasterboard and graphite



*New Design for Showing Videos/Dan Graham/1995 – interpretation, Hans Demeulenaere
(2012), wood*

Installation view *Façades*, Stijn Cole, Hans Demeulenaere Wesley Meuris, Honore d'O & Pieter Vermeulen, Be-Part, Waregem (Be)



New Design for Showing Videos/Dan Graham/1995 – interpretation (detail), Hans Demeulenaere (2012), wood
Greatest Hits by Dan Graham - performative choice, Hans Demeulenaere (2012), video
Hermannsdenkmal/Varusslacht - curatorial investment, Hans Demeulenaere (2012), video

Installation view *Façades*, Stijn Cole, Hans Demeulenaere Wesley Meuris, Honore d'O & Pieter Vermeulen, Be-Part, Waregem (Be)

This work is based on the pavilion of Dan Graham he made in 1995 for Documenta. The interpretation is a 'copy' of the wooden structure. The six new videos shown in the installation are references and a 'homage' to Dan Graham.



TENTOONSTELLING-frame, Hans Demeulenaere (2011), wood and chipboard

The letters of the word 'tentoonstelling' (Dutch for 'exhibition') are reproduced in the geometrically structure of the wooden frame by using white and brown chipboard.



Two Walls of One Show (Wall 1), Hans Demeulenaere (2011) wood, paint, plasterboard

Installation view *One Show About One Drawing*, Hans Demeulenaere & Marc Nagtzaam (2011), museum M, Leuven (Be)



Two Walls of One Show (Wall 1), Hans Demeulenaere (2011) wood, paint, plasterboard

Installation view *One Show About One Drawing*, Hans Demeulenaere & Marc Nagtzaam (2011), museum M, Leuven (Be)



Two Walls of One Show (Wall 2), Hans Demeulenaere (2011) wood, paint, plasterboard

Installation view *One Show About One Drawing*, Hans Demeulenaere & Marc Nagtzaam (2011), museum M, Leuven (Be)



Two Walls of One Show (Wall 2), Hans Demeulenaere (2011) wood, paint, plasterboard

Installation view *One Show About One Drawing*, Hans Demeulenaere & Marc Nagtzaam (2011), museum M, Leuven (Be)

One exhibition wall on two photos are reproduced in this show by two walls. Both are reconstructed to stay as close as possible to the reality of the image. Colors, gradient and reflections are also present in the spatial translation



Drawing, Wall 1-3, Hans Demeulenaere (2011), paint

Installation view *One Show About One Drawing*, Hans Demeulenaere & Marc Nagtzaam (2011), museum M, Leuven (Be)

Another interpretation of the same walls described above, as a wall drawing.